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HEYSE AND HIS PREDECESSORS IN THE THEORY OF THE NOVELLE. By Robert McBurney Mitchell. Frankfurt a. M. Joseph Baer & Co. 1915. No. 4 of the Ottendorfer Series of Germanic Monographs of New York University.

Although Goethe gave his definition of the *novelle* a century ago and although the problem of the line of demarcation between novel and *novelle* has been occasionally attacked from that time on, the majority of critical writers seem to have considered it unnecessary (or impracticable) to distinguish sharply between the two. Even the novelist and theoretician Freytag in his eulogy of prose fiction includes both "the modern novel and its little sister, the *novelle*," without discrimination.

Most of the historians of German novellistic literature, too, seem to have deemed it unnecessary to differentiate, although they include the history of the *novelle* with that of the novel. Rehorn devotes forty pages to a discussion of the essential characteristics of *Roman*, *Epos* and *Drama*, but he leaves the *Novelle* out of account. Mielke disagrees radically with Rehorn's views, but does not set off the *novelle* as a distinct *genre*. Neither does Kreyssig. Keiter-Kellen, on the other hand, attempts the task, but in most laborious fashion. He even delves to the depths of contemplating 'sub-differentiations' such as 'novellistic narratives' and 'narrative novellen.' The grave pedantry of his illustrations is amusing, e.g.: "Eine Erzählung wird also z. B. damit beginnen, dass der Held von Vater und Mutter Abschied nimmt und in die Fremde zieht, und wird endigen mit dem Gastmahl und dem Tanz bei seiner Hochzeit; eine Novelle dagegen zeigt ihn, sowie sie anhebt, etwa gleich mitten in der Wanderung, weit fort in der Fremde, gleich in allerlei Reiseabenteuern, und sie ist schon fertig, sowie jeder sieht, dass es zu einer Hochzeit kommen müsse, aber bis zur Hochzeit selbst geht sie gerade nicht fort." Carl Schmitt is apparently the only historian of the modern novel who takes Spielhagen's and Heyse's discussions of the matter into account and thereby arrives at fairly satisfactory definitions of *Roman*, *Novelle* and *Erzählung*.

The monograph of Mr. Mitchell is a very concise and thorough study of his theme. It carefully traces out the intermittent discussion of German critics extending over almost a century as to what the *novelle* really is and what distinguishes it from the *Roman* and from the *Erzählung*. The contribution to the theory of the *novelle* by each writer in turn is carefully analyzed, special stress being laid, of course, upon the Goethean definition (was ist die Novelle anders als eine sich ereignete, unerhörte Begebenheit?), upon A. W. Schlegel's discussion, who adds the element of paradox or contrast to that of novelty of theme, upon Tieck's distinction of the striking natural phenomenon as the field of the novel in contrast to the Romantic element of the miraculous, upon Mundt's

figure of the line as representing the novel and the circle as characteristic of the *novelle*, upon the clear and concise summary by Hettner of the best that his predecessors had done, upon Spielhagen's accentuation of fixed or fully developed characters as essential to the *novelle* and of developing characters as the proper material for the novel, and finally upon Heyse's "silhouette and falcon" theory, which, although published half a century ago, seems to have culminated the discussion and to have practically ended it, at least up to the present time. "It is doubtless as definite as any inclusive definition of this species can be made as yet." Those critics, too, whose contributions proved of less value (Wilhelm Schlegel, Laube, Wienbarg, Grillparzer, Hebbel, Wolff, Bülow, Reinbeck, Gutzkow) are given careful consideration and the entire paper gives the impression of an unusually exhaustive investigation. It is done in forceful English, too, although the transitions from English to German (quotations) and *vice versa*, even within the limits of the same sentence, are of such constant recurrence as to become disagreeable occasionally. The addition of an index of names and of a bibliography—the footnotes, however, are excellent—would have added but little to the labor involved and would have greatly facilitated quick reference.

The writer has clung tenaciously to his subject throughout and has steadfastly refused to allow himself to be enticed out upon by-paths which must have presented themselves with inviting frequency. He rarely cites an example from the rich *novellen*-literature of the Germans, except such as are brought in in the numerous quotations. The paper is in no sense a contribution to the history of the *novelle*. It would indeed seem gratuitous to criticize a study of this character for not doing more than it professes in its title. It fulfils richly the promise it makes, presenting in attractive and compact form a complete survey of the development of the theory of the *novelle* in the writings of German critics and concluding with Storm's dictum: "die Novelle ist die strengste und geschlossenste Form der Prosadichtung, die Schwester des Dramas"; but it goes no further, and as one lays the book down it is with the hope that the writer will continue the line of work for which this admirable study has so well equipped him and that he will eventually give us further contributions upon the theory, and also upon the technique and history of the German *novelle*, a field which in this country at least has been little cultivated.

S. H. GOODNIGHT.

University of Wisconsin.

HARRINGTON AND HIS OCEANA. A Study of a Seventeenth Century Utopia and Its Influence in America. By H. F. Russell Smith, M. A., Cambridge University Press, 1914.

It is a pleasant thing to come upon a work whose author has not become so enamored of the writer he is considering as to represent